

The Art

of

R. B. C.
827 d. 39
2

RHETORICK,

As To

ELOCUTION;

EXPLAIN'D:

And Familiarly Adapted to the Capacities of *School-Boys*, by way of *Question* and *Answer*; in *ENGLISH*.

Loqui est hominis, obloqui obtrektoris, alloqui suadentis vel hortantis vel blandientis, eloqui ORATORIS. Agr.

L O N D O N.

Printed, for *S. Sturton* at the Corner of *Gutter-Lane* in *Cheapside*, 1706.

THE HISTORY OF RICHARD OF ELOCUTION

EXPLANATION

And I have been to the
eyes of the world
as a man of letters
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as a man of letters



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The Preface

This Art to Perfection; in Order to make them Good *Speakers*, Great *Lawyers*, or Eloquent *Divines* when they come to be *Men*; and to Accomplish them with all the *GRACES*, both of *Elocution* and *Pronunciation*,

And therefore it will only be my *Bus'ness* here to acquaint the *Reader* with the *Manner* and *Method* I have pursu'd in the following *Work*. Give me Leave then to say that it is *Shorter* and *Plainer*, more *New* and *Unborrow'd*, than any Thing yet Extant upon *This Subject* in *English*; so Familiarly adapted to the *Capacity* of a *Scholar*, who has got but a Smattering of *Grammar*, that he may be taught with Ease the whole *Art of Speaking* finely, in a Quarter of a Year's Time: And This will appear to be no *Boast* upon a *Fair Tryal* of any Ingenious *Boy*, that has a tolerable Memory and Good Parts.

I do not deny but I have been hugely Oblig'd to the Learned *Farnaby's Rhetorick* in *Latin*, and the Ingenious *Mr. Smith's Mystery of Rhetorick Unveil'd* in *English*, for the substance of *This Treatise*; but I have Explain'd it with so much *Clearness* in Respect of the *One*, and made it so *Concise* yet in Comparison of the *Other*;
besides

to the Reader

besides several *Improvements* upon *Both*,
over and above shewing the *Practice* and
Application of each *Figure*: That I hope it
may prove as *Useful* a *School Book* as
Either of *Them*, to *Instruct Youth* in the
Excellent Art of *Speaking Well* and *Writing*
Elegantly in any of the *Learned Languages*.

Old Bosvill-Court

near Lincoln's-

Inn, March,

1705.

FARWELL.

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An Encouragement to Youth, on the
Ingenious *Author's* Publishing This
Treatise of ELOCUTION.

ALL Men may Speak, but to display their Sense
With fit and proper Words is Eloquence.

*This all Men cannot do; Our Author here
It aptly Teaches in a method Clear*

*And Comprehensive, which with ease Paine
Apt Youth may Learn, and Eloquence attaine.*

*With Chearful minds this Learning then
pursue,*

Which all Wise Ages have Convey'd to you.

JOHN BEAUMONT.

To the *Author* of the ART of RHETORICK
in English.

DULL Grammar now does change it's
Clownish Air;

Appears more Gay, more Beautiful
and Fair;

When nobler Speech refines th' unpolish'd
Mind;

Alarms the Deaf, and captivates the Blind;

When ev'ry *Word* creates a charming *Face*,
And to each *Feature* adds a lovely *Grace*;
When *Beautyes* sport about the *Speaker's*
Lips,

And, like a *Bee*, each *Hearer* Hony sips,
From ev'ry *Blossom* of his Florid Mouth,
Which well adorns an uninviting *Truth*.
Thus you our *Speech* more gracefully display
Than when in *Grammar* it confused lay,
And from That *ruder Chaos* raise a *Clearer*

Day.

Thus You improve gross *Language* from
the *Mine*,

You purify the *Gold*, and make it *Fine*;

Thus You *Grammarians* teach to be *Polite*,

Whether they *Talk*, or *Preach*, or *Plead*,

or *Write*;

You make the *Roughest Di'monds* elegantly

Bright.

For saving *Priscian's Head* without *Dis-*
grace,

He must to Pow'rfull *Orator's* give *Place*;

Whose glorious *Rhet'rick* in the *Rolls* of
Fame,

With loudest *Eloquence* does still proclame

DEMOSTHENES his great & *TULLY'S*

mighty Name.

O. D.

To

To the *Author*.

SUCH were the Precepts Wise *Quin-*
tilian Taught

The *Roman* Youth ; Such Fame those
Hero's fought,
And Writ with Equal Glory as they
Fought.

Thy Art shall *Form* the Growing Sena-
tor ;

To Calm Dispute restrain the Pulpit-
War,

Correct the Stage, and Civilize the Bar.

No far fetch't Comment more shall
wrest our Laws,

Nor Noise, nor Railing meet Unjust
applause,

But Nervous Eloquence shall gain the
Cause.

Our Infant Poets taught by Rules like
these,

Shall Learn with *Dreyden's* strength,
and *Otway's* Ease,

The Happy Secret to instruct, and please.

Thus *Rhet'rick* by thy Artful Pen re-
stor'd,

Such Just Renown shall to thy Name
afford,

That *Greece* and *Rome* shall be no more
Ador'd.

M. N.

To the Author

Still were the Precepts With Com-

And Write with Equal Glory as they

The Art shall from the Growing Sen-

To claim Disfranchisement the Pulpit-

Grant the Slave and Give to the Bar-

No far torch Comment more shall

With our Laws

Not Nois, nor Railing more Unjust

But Nervous Bloodless shall gain the

Our instant Port caught by Rules like

shall learn with Exalted strength

The happy secret to imitate and please

Thus known by thy Axiom ten re-

Such has Rowan shall to thy name

That Great and True shall be no more

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The Art
of
RHETORICK;
As To
ELOCUTION:
in *English.*

Q. **W**HAT is Rhetorick?

A. The Art of Speaking WELL; from *péō* dico to Speak, by way of Excellence: and it is Thus distinguished from Grammar, which is the Art of Speaking TRUE.

Q. What is the Object of Rhetorick?

A. Any Subject of Discourse.

Q. What is the End of it?

A. To Persuade the Hearer and gain Belief.

Q. How many Parts are there of Rhetorick?

A. Two; Elocution and Pronunciation.

N.B. We shall treat only of the Former here.

B

The

The First PART.

Q. *What is Elocution?*

A. It is the *adorning* of Speech either with fine Words or Expressions.

Q. *How many ways is Speech to be adorn'd?*

A. Two; either by a *Trope* or a *Figure*.

Q. *What is a Trope?*

A. It is the *changing* of Words from their *Natural Signification* to another like it, for Elegancy: from *τρέπω* *verto* to change; as the *Load-stone* of Love.

Q. *How many Tropes are there?*

A. Four; a *Metaphor* a *Metonymie* a *Synechdoche* an *Irony*.

Q. *What is a Metaphor?*

A. It is a *Trope*, whereby we transfer or change a Word from it's proper signification to another like it, for Ornaments sake: from *μεταφέρω*, *transfero*, to translate; as, the *Storm* of War.

Q. *What is to be observ'd in Metaphors?*

A. They are to be so perspicuous, that the *similitude* may appear as plain as the Sun; to carry along with 'em such a Proportion of Truth, that the *Comparison* may find Credit; and to be drawn from such noble Things, as may give Majesty to an Expression.

Q. Can

Rhetorick.

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Q. Can you tell me any Examples of it?

A. The Flowers of Rhetorick. A Fleet of Coaches. The Sun of the Poets. A Fountain of Wit. The brightest Star of Beauty.

Q. What is a Metonymie?

A. A Trope, whereby we put one Name or Thing for another, that is near a-kin to it by Nature: from *μετωνομαζω*, transnomo to change a Name, for some natural affinity between them, as, the Edge of Wit.

Q. How many ways is this changing of Names used?

A. Four; when we use the Cause for the Effect, or the Effect for the Cause; The Subject for the Adjunct, or the Adjunct for the Subject.

Q. What is a Metonymie of the Cause or Efficient?

A. When the Inventor is put for the Thing invented, as, Men are destroy'd by Mars, for War; drown'd by Bacchus, for Wine; and distracted by Venus, for Love: or when the Author is put for the Thing done; as I read Livy. i. e. his Works; Lily, i. e. his Grammar; and Farnaby, i. e. his Rhetorick: or when the Matter is put for the Thing made of it; as I want Silver, for the Mony made on't; He drank of the best Grapes, for Wine; He wears cold Iron

by his *Side*, for a *Sword*, and lastly when the *Instrument* is us'd for something *done* by it; as this is a good *Hand*, for *Writing*; He has an *Eloquent Tongue*, for his *Speech*; The *World* is all up in *Arms*, for *War*.

Q. *What is a Metonymie of the Effect?*

A. When a *Thing caus'd* is put for the *Cause* as, *Victory is insolent*; *Death is Cold*; *Love, generous*. i. e. makes Men so.

Q. *What is a Metonymie of the subject?*

A. When the *Subject* or *Person* is put for the *Quality* or that which belongs to it.

Q. *How many ways do's this happen?*

A. *Nine*.

Q. *Which is the First?*

A. When the *Subject* signifies some *Quality* of the *Person*; as *Minerva* for *Wisdom*; *Astrea* for *Justice*; *Venus* for *Beauty*: being the Names of *Wise, Just* and *Beautiful Women*.

Q. *Which is the Second?*

A. When that which *contains* any *Thing* is put for what is *Contain'd*; as, *drink-off your Glass*, for the *Liquor* in it; He has a good *Purse*, for a great deal of *Money* in it; He has a *Stout Breast*, for a great *Heart*.

Q. *Which is the Third?*

A. When

Rhetorick.

A. When a *Country* is put for it's *Inhabitants*, or a *Place* for the Things it contains; as, we are at War with *France* i. e. the *French*; we exceed *Greece* in Learning, i. e. the *Grecians*; The *Jail* is broken loose, for the *Prisoners*.

Q. Which is the Fourth?

A. When the *Place* is put for some *Action* done in it; as, The *School* is begun, for *Teaching*; *Oxford* and *Cambridge* are honourable, for the *Learning* in those *Universities*; The *Pulpit* is famous in *England*, for *Preaching*.

Q. Which is the Fifth?

A. When the *Possessor* is put for the Thing *Possessed*; as, *Cicero* for *Eloquence*; Wicked *Guardians* devour the *Orphans*, i. e. their *Estates*; He din'd with *Me*, i. e. at my *House*.

Q. Which is the Sixth?

A. When the *Seat* or *Place* is put for some *Quality* of it; as, he has a noble *Heart*, for *Courage*; he has a Bold *Face*, for *Impudence*; He has a strong *Brain*, for *Memory*.

Q. Which is the Seventh?

A. When the *Lawyer* is put for his *Client*; as, the *Cause* went against the *Attorney General*. i. e. his *Client*, for whom he pleaded.

Q. Which is the Eighth?

A. When *Time* it self is put for something done in it; as, I had a *Good Night* on't, for *Sleep*; a plentiful *Summer*, for the *Harvest*: Or when, on the contrary, *Things* done in *Time* are put for the *Time* itself; as, the *Harvest* for *Summer*; *Cold* for *Winter*; *Sleep* for the *Night*.

Q. Which is the Ninth way of making a Metonymie of the Subject?

A. When a *Thing* signified, is put for the sign; as, This is *Apollo*, for his *Picture*; The woods *Eccho* of *Phillis*, i. e. of the *Songs* made upon her.

Q. What is a Metonymie of the Adjunct?

A. When the *Quality* or that which belongs to any *Thing*, is put for the subject *Person* or *Thing* it self, to which it is adjoyn'd; as, *Hannibal* was conquer'd by *Scipio*; i. e. the *Romans* under *Scipio* defeated the *Army* that belong'd to *Hannibal*.

Q. How many Ways is this Metonymie made?

A. Eight.

Q. Which is the First?

A. When we put the sign for the *Thing* signify'd; as, *Arms* give place to the *Gown*, i. e. *War* yields to *Peace*; He deserves the *Palm*, for *Victory*.

Q. Which

Q. Which is the Second?

A. When we put the *Quality* for the *Person Subject* to it; as, there's *Young Idleness* i. e. an *Idle Boy*, There goes *Villany* it self; i. e. a *Villain*.

Q. Which is the Third?

A. When we put the *Adjunct of Time* for *Persons* or *Things* subject to it; as, *Youth* is prone to *Wickedness*, i. e. *Young Men*. This is a *vitious Age*; for, the *People* are *Vitious* that live in it.

Q. Which is the Fourth?

A. When we put *Virtues* for *Good Men*, or *Vices* for *Ill Men*; as, *Modesty* seldom succeeds, i. e. *Modest Men*. *Knavery* thrives, i. e. *Knaves* prosper.

Q. Which is the Fifth?

A. When we put a *Thing plac'd* for the *Place* it self; as, Have you been at the *Play*, i. e. The *Play-House*: He lives among his *Books*; for, in his *Library*.

Q. Which is the Sixth?

A. When we put the *Thing contained* for that which contains it; as, He is *Eloquence* it self, i. e. very *Eloquent*; They crown their *Wine* with *Joy*, i. e. the *Cup* in which the *Wine* is.

Q. Which is the Seventh?

A. When we put the *Antecedent* or what goes before, for the *Consequent* or what comes after; as, He liv'd some Years a goe;

i. e. he is *Dead* ; We were true *Trojans*, *i. e.* We are no longer so : Hear the Master, *i. e.* Obey him.

Q. Which is the Eighth way of making a Metonymie of the Adjunct ?

A. When we put the *Consequent* for the *Antecedent*, just contrary to the last ; as, He is *Bury'd*, *i. e.* *Dead* : He liv'd by the *Sweat* of his *Brow*, *i. e.* by *hard Labour* ; of which, *Sweat* is the *Consequence*.

Q. What is a *Synecdoche* ?

A. A *Trope*, or a manner of speaking, when we use words that are more *Comprehensive*, for those that are less *Comprehensive* ; and on the *Contrary*, or when by a *Part* we understand the *Whole*, or by the *Whole* a *Part* ; The *General* by the *Special* or *vice versa* : From *οὐρανὸς ἔρχομαι*, *unà excipio*, to *Comprehend*.

Q. How many ways may this *Comprehension* be made ?

A. Four.

Q. Which is the First ?

A. When we put that which is *Special* or *Particular* for a more *General Word* ; as, The *South-wind*, for any *Wind* that *Blows* ; *Cræsus*, a particular *Rich Man*, for any *Rich Person*.

Q. Which is the Second ?

A. When

A. When we put a *Part* for the *Whole* ; as, He is a *Brave Soul*, for the *Whole Man* ; He liv'd under my *Roof*, for the *House*.

Q. Which is the *Third* ?

A. When we use a *General Name* for a *Particular* or a *special One* ; as, draw your *Weapon*, for a *Sword* : The *Philosopher* said so, for *Aristotle*.

Q. Which is the *Fourth* ?

A. When we put the *Whole* for a *Part* ; as, He was drown'd, in the *Thames*, i.e. in *Part of the Water* ; He swallow'd the *Trent*, i.e. he drank a great deal of the *Water* ; He cut down the *Woods*, for the *Trees*.

Q. What is an *Irony* the last of the four Tropes ?

A. It is a dissembling Trope, when, we think One Thing and speak Another, in *Derision* : from εἰρων, *dissemblatè loquens*, speaking with *Disimulation* ; as, *Well done, Honest Man*, go to the *Gallows* and prosper ; when we mean a *Notorious Villain* : O *Brave* ! when we speak of some *Mischief* done : He was no *Thief*, but he stood *Thrice* in the *Pillory* for *Forgery*.

Q. How do you percieve this Trope !

A. Not so much by the *Words*, as by the *Contrariety* of the *Matter*, or the *Manner* of speaking by way of *Jest* or *Mockery*.

Q. What do you observe in the Tropes, besides their several Species or Kinds ? *A.*

A. Their Affections.

Q. What are They?

A. Such *Qualities* as adorn or enlarge any of the *Tropes* above-mention'd.

Q. How many Affections, or Affected Tropes are There?

A. Five; *Catachresis*, *Hyperbole*, *Metalepsis*, *Litotes*, and an *Allegory*.

Q. What is a *Catachresis*?

A. It is an improper way of Speaking, when we use one Word abusively for another from *καταχρησμαι*, *abutor*, to abuse or to speak contrary to common Custom; as, I promis'd him a Whipping, for threatn'd. He threatn'd me a Kindness, for promis'd. The Bellweather of Faction, for a Man at the Head on't. He drinks the Blood of the Grape, for Claret: And thus we say the water runs, tho' it has no Feet.

Q. What is an *Hyperbole*?

A. It is an Enlarging of a Trope. when we use an Expression loftier or lower than the Truth: from *υπερβαλλω*, *supero*, to exceed; as, He raises his Head to the Heav'ns, or hangs it down to the Ground, i. e. either too High or too Low.

Q. How many ways is an *Hyperbole* made?

A. Two; either when we encrease the signification of our speech beyond Measure; as,

as, *Streams of Tears* gush'd out of her Eyes, for she wept sore: or, when we diminish it's signification beyond the bounds of Truth; as, she is *lighter than a Feather*, i.e. a *Lewd Woman*; he's a *Pigmy*, for a *Little Man*.

Q. What is a *Metalepsis*?

A. 'Tis the *Continuation of a Trope* in one Word through divers significations, till we come at the *True Meaning* of it: from $\mu\epsilon\lambda\epsilon\pi\sigma\iota\varsigma$, participio, to partake with another; That is to say, when one Word has several Tropes in't; as, the City is drown'd in sleep, *Luxury and Wine*. i. e. City for London by a *Synecdoche Generis*, and London for the *Inhabitants* by a *Metonymie of the subject*. Virgil says, *I wonder'd at the Ears of Corn*, where *Ears* are put for the *Blades* by a *Synecdoche of the Part*; the *Blade* for the *Corn* by a *Synecdoche also of the Part*; the *Corn* for *Summer* by a *Metonymie of the Subject for the Adjunct*; and *Summer* again for the *Year* by a *Synecdoche of the Part*; and the *Year* for the *Times*, by a *Metonymie of the Subject*.

Q. What is a *Litotes*?

A. 'Tis an *Extenuation of a Trope*, when he that speaks seems modestly to lessen what he says, or to deny a Thing so as to affirm it the more: from $\lambda\iota\tau\epsilon\varsigma$, *tennis* Fine or small; as, *He's not the best Scholar of the Age*, i. e. an

an Ignorant Fellow. I can't praise a Blockhead *i. e.* I discommend him. I was not the last to help my Friend, *i. e.* I assisted him as soon as any; and this is a very modest mannerly way of speaking.

Q. What is an Allegory?

A. It is a continued Metaphor in divers Words or Sentences; when one Thing is propos'd in the Words, and another in the Sense: from ἀλλήγορεῶ, *aliter loquor*, to speak otherwise than is meant; as, put on the whole Armour of God, *i. e.* live Holy Lives.

Q. What is the Difference between a Metaphor and an Allegory?

A. The former is like a Star; and the latter, like a Constellation or many Stars together; as, shut up your Sluces, *i. e.* leave off your Studies. Shall we let the wild Boar into the Vineyard? Yes rather than a whole Herd of Swine: whereby is meant, that Monarchy is better than a Common-wealth. Rub not the Wound least you make it bleed afresh; as much as to say, renew not the Memory of that Sorrow which hath been forgotten. The holy Scriptures abound with such Parables and Allegories.

Q. How many reputed Tropes are there, that are improperly so call'd?

A. Eight,

A. Eight, *Antonomasia*, *Onomatopœia*, *Antiphrasis*, *Charientismus*, *Astismus*, *Sarcasmus*, *Paramia*, and *Enigma*.

Q. What is an *Antonomasia*?

A. It is a way of Speaking, When any Famous Person's Name is made use of to signifie Another of the like Qualifications; or when a Nick-name is put for a Proper one: from ἀντονομαζω, *transnomo*, to exchange one Name for another; as, there goes *Lucifer*, for a Proud Man. Give *Irus* an Alms, for a Poor Man.

Q. How many ways may an *Antonomasia* be made?

A. Five.

Q. Which is the First?

A. When Speaking to a King or a Prince, the Orator says; May it please your Majesty, or your Highness.

Q. Which is the Second?

A. When instead of a Person's Name; we say, *Honoured Sir*; or the like.

Q. Which is the Third?

A. When we call a Person by the Name of his Profession; as the Roman Orator, for *Cicero*. The *Peripatetick* or the *Philosopher*, for *Aristotle*.

Q. Which is the Fourth?

A. When

A. When we call a Man by his Country; as, the Carthaginian, for Hannibal.

Q. Which is the Fifth way of making an Antonomasia?

A. When we give the Name of one Man to another, for the likeness of their Manners; as, we call a grave Man, CATO; a Just Man, ARISTIDES; a Voluptuous Man, EPICURUS. The SOLOMON of the Age i. e. a Wise Man.

Q. What is an Onomatopœia?

A. It is a way of speaking, when we feign a Name that imitates the sound or voice of that which it signifies: from ὀνομαστικόν, Nomina fingo, to feign Names from sounds; as, a Hurly-burly, Signifying a Tumult; a Blust'ring Day, from the Noise of the Wind. The Bulls bellow, from the Imitation of the Sound. A Churl, for a Morose grumbling Fellow. He's frenchified i. e. addicted to the French Interest.

Q. What is an Antiphrasis?

A. 'Tis a way of speaking by Contraries; or when a Word is to be taken in a Contrary sense to what it signifies: from ἀντιφράσις, per contrarium dico, to speak contrary to what we mean; as, You are always studious, meaning, Idle. You are a Boy of great Parts i. e. Dull. Thus the Destinies are call'd

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call'd *Parca*, from *parco* to spare; whereas they spare none. In short, it is a sort of an Irony, Emprov'd.

Q. What is a Charientismus?

A. A Form of speaking; which, by a wonderful Civility, appeases Anger with gentle words: from χαριεντισμα, jucunde loquor to speak pleasantly; as, Pray, Sir, be not angry; to a blust'ring Hector. Well! but as you are Stout, you'll be Merciful; to a threat'ning Person.

Q. What is an Astismus?

A. A pleasant harmless way of speaking in Jest; but still voyd of Rudness: from ασειος, urbanus, civil or pleasant; as, a Drunken Fellow being ask'd what he would take to give over Drinking Ale, answer'd Sack. He wou'd unite the Lyon and the Lamb i.e. reconcile implacable Enemies. She milks the Bull; and such like witty Sayings, which are the Delights of Speech.

Q. What is a Sarcasm?

A. A bitter way of speaking, or Taunting, and Deriding an Adversary: from σαρχαζω, Carnem detraho, to pull off the Flesh or Flay; as, lye there and measure the Ground, to a Person lying dead upon't. When he wakes, he'll hardly find his Head, spoken Sarcastically of a Man that was beheaded. He that

that sells Heaven here deserves Hell hereafter: This is the severest Height of an Irony.

Q. What is a Paræmia?

A. A Comparative way of speaking, which we use in Proverbs, to express an Universal Truth in the opinion of the Vulgar: from παροιμιαζομαι, proverbialiter loquor, to speak proverbially; as, you wash a Black-moor white i. e. you labour in vain: I hold a Wolf by the Ears. i. e. I am in a Doubt. When the Steed's stolen, he shuts the stable-Door. i. e. He's wise too late.

Q. What is an Ænigma; the last of all the Improper Tropes?

A. It is a dark way of speaking, when it is difficult to find-out the Sense from such obscure words, as all our Old Riddles are: from ἀνιγνισκω, obscure loquor, to speak in obscurity; as, The sacred Hunger of Gold destroys Mortal Breasts: Where, by Gold, is meant Money made of Gold, by a Metonymie of the matter; by sacred, is meant cursed or wicked, by an Irony or an Antiphrasis; by Hunger, is meant Desire, by a Metaphor; and by Breasts, Men, by a Synecdoche of the Part. A Pudding has what every Thing has, and every Thing has what a Pudding has: what has a Pudding? Why? A Name. What is that Creature which

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which goes upon four Legs in the Morning, Two at Noon and Three at Night: It is a Man, who in his Infancy goes upon his Hands and his Feet; in his Middle Age, upon two Legs; and in his Old Age, on Three, i. e. Two Legs and a Staff. Thus Oedipus interpreted the Riddle.

Q. Is this all you have to observe about Tropes?

A. All, but that I conclude from what I have said, a Trope is an Instrument of Elocution, which adorns our Speech.

Q. Is there no other way of Adorning our Speech?

A. Yes; by a Figure, as I hinted before.

Q. What is a Figure?

A. It is an Excellent Frame of Speech, and the Ornament of Elocution; when Words are used with Elegancy in their Native Signification, contrary to a Trope, which is the Changing of Words from their Natural Signification: from ἀναλίσσω, *figuro*, or *assimulo*, to fashion or represent handsomely; as, *If Idleness delights Boys, if Idleness seduces Boys, Idleness will ruine Boys.*

Q. How many ways may a Figure be considered?

A. Two, either in a Word or in a Sentence; for an Elegancy often lyes in the

neat placing of a *Word*, as well as in adorning a *Whole Clause*.

Q. *What is a Figure of a Word?*

A. It is the adorning of our *Speech* in *Words*.

Q. *How is That to be done?*

A. When we place our *Words* Elegantly; as, *While our Minds are enslav'd to love, Love will confound our Reason.*

Q. *How many ways may we adorn our speech in Words?*

A. Two; either in the *Measuring* or *Scanning* of *Sounds* and *Words*, or in the *Repetition* of them.

Q. *What is a Figure of a Word in Dimension or measuring?*

A. It is a pleasant *Number* of *Sounds* or *Words* sweetly plac'd in a *Sentence*.

Q. *What is that Call'd?*

A. A *Metaplasmus*, or *Transformation* in all it's *Kinds*.

Q. *How many Kinds of Transformation are there?*

A. Four.

Q. *Which is the First?*

A. When we strike out *one Vowel* before *Another* in diverse *Words*, call'd a *Synalepha*; as, *I'd gone*, if *I had* not been prevented; for *I had*: Or when *M* with its *Vowel* is cut-off

cut-off before another Word beginning with a *Vowel* in *Latin* Poetry, which cannot well be explain'd in *English*; call'd an *Eclipsis*.

Q. Which is the Second ?

A. When we add to or take something from several Words: by a *Prothesis*, which adds a Letter or a Syllable to the Beginning of a Word; as, 'Sdeath! for Death: by an *Apheresis*, which takes away a Letter or Syllable from the Beginning of a Word; as, 'Tis said, for it is: by an *Epenthesis*, which puts a Letter or a Syllable into the middle of a Word; as, The daring *Mavors*, for Mars: by a *Syncope*, which takes a Letter or a Syllable out of the Middle of a Word; as, The Conqu'ring Sword, for conquering: by a *Paragoge*, which adds a Letter or Syllable to the End of a word; as, The Fanatical *Gang--a*, for Gang: or by an *Apocope*, which takes a Letter or a Syllable from the End of a Word; as,

1 2 3
'Sdeath, 'Tis said, *Mavors* has by his
4
conqu'ring Sword subdu'd the Fanatical
5 6 7
Gang--a, Tho' we don't thrive by th'
Victory; for *though* and *the*.

C 2

Q. Which

Q. Which is the Third?

A. When we *divide* or *Shorten* Words: either by a *Diarefis*, which divides *one Syllable* into *Two*; as, *Aulai* and *Pictai*, for *Aula*, *Picta*: or by a *Synaresis*, which contracts *Two Syllables* into *One*; as, *Alvaria*, for *Alvearia*.

Q. Which is the Fourth?

A. When we *change* or *transpose* words: by a *Tmesis*, where the *Parts* of a *Compound* or a *Simple Word* are separated by *Another* coming between them; as, *What Country soever I live in*, for *Whatsoever Country*: by a *Metathesis*, or *Transposition*, when *One Letter*, is put for *Another* in a *Word*; as, *Pistris* for *pristis*, a *Whale-Fish*; but more common among the *Greeks* than the *Latins*: by an *Antithesis*, when a *Letter* of a *Word* is chang'd; as, *I will do't*, for *Will*: by a *Diastole*, which makes a *short Syllable Long*; or a *Systole*, which makes a *long syllable short* in *Latin Poetry*: As, *Recidimūs*, *Stetērunt*, *Naufrāgiā*, *Sēmīōpītā*; where *Rē* in *Recidimus* is made *long* by a *Diastole*; *Tē* in *stetērunt*, made *short* by a *Systole*; *Frā* in *Naufrāgiā*, made *long* by a *Diastole* and *Sō* in *Semisōpītā*, made *short* again by a *Systole*. These are all *Poetical Figures*.

Q. What

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Q. *What is a Figure in the Repetition of Sounds or Words in a Sentence?*

A. When the *same Sounds or Words* are elegantly repeated over and over.

Q. *How many Figures are there of this sort?*

A. Nine; *Epizeuxis, Anadiplosis, Anaphora, Epistrophe, Symploce, Epanalepsis, Epanados, Paronomasia, and Polyptoton.*

Q. *What is an Epizeuxis?*

A. It is a *Figure* whereby the *same Word or Sound* is repeated often in a Sentence; from ἐπιζεύγνυμι, *conjungo, to joyn together*; not that the *same Words or Sounds* do always come together without other words intervening sometimes; As, *Fears, Fears upon Fears* seiz'd my troubl'd Mind. *It is not, believe me, It is not Prudence to trust a Knave.*

Q. *Of what Use is this Figure?*

A. To move the Affections, or Emphatically to set forth the Vehemency of the Passions of the Mind.

Q. *What is an Anadiplosis?*

A. A Redoubling *Figure*, whereby the *Last word or Sound* of the first Clause is repeated in the Beginning of the next: from ἀναδιπλώω, *reduplico, to double again*; As, *On Misfortunes: Misfortunes are heaped, I admire Virtue; Virtue, which is the greatest Ornament of humane Life.*

Q. Of what Use is it?

A. To aggravate and heighten the Passion by way of *Emphasis*, to a more vehement motion of the Mind.

Q. What is an Anaphora?

A. A *Figure*, whereby a *Word* of Important signification is repeated in the *Beginning* of several *Clauses*; or when divers *Sentences* begin with the *same Word* or *Sound*: From ἀναφάω, *reſero*, to rehearse; As, *You are* the Glory of the Age; *You are* the Loadstone of Peoples Hearts; *You are* the Princess of Felicity. *A Witness* is Italy, *A Witness* is France, *A Witness* is Spain of your Valour and Victories.

Q. What is the Use of it?

A. To reckon-up and amplify Things, or Floridly to set-off a Relation in Praise of a Person's Actions and Virtues.

Q. What is an Epistrophe?

A. It is a *Repetition* of the *same Word* or *Sound* in the *Ends* of several *Clauses* of a *Sentence*; just contrary to an *Anaphora*: From ἐπιστρέφω, *converto*, to turn as it were to the *same Sound*; As, Naughty Boys brought-up in *Idleness*, spend their Time in *Idleness*, and their Days in *Idleness*. Men talk of *Liberty*, they love *Liberty*, and enjoy *Liberty*.

Q.

Q. What is the Use on't ?

A. To make a *Period* turn-up pleasantly, or to conclude sweetly ; by enforcing the Expression and laying an *Elegant stress* upon a *Word* in the end of a sentence.

Q. What is a Symploce ?

A. A *Figure*, whereby several Clauses or Sentences both *begin* and *end* with the same Words : so that it joynes both an *Anaphora* and an *Epistrophe* together in One. From *συνπλέκω*, connecto, to couple together ; As, *Will You pardon him* whom the Law has condemn'd ; *Will You pardon him*, whom all Good Men have condemn'd ; *Will You pardon him*, whom the whole Kingdom has condemn'd ? *Are they honest ? so am I.* *Are they Merciful ? so am I.* *Are they Charitable ? so am I.*

Q. Of what Use is This Agreement of Words ?

A. To press a Thing home upon the Hearer, and to persuade Effectually, to the last degree of Conviction.

Q. What is an Epanalepsis ?

A. A *Figure*, whereby we both *begin* and *End* one and the same Sentence with the same Word or Sound ; and thus it is distinguished from a *Symploce*, which begins and ends several Sentences alike ; From *ἐντὶ ποστ*, after

and ἀναλαμβάνω, *resumo*, to take back again, as it were to resound; As, *Courteous* to his Friends, to his Enemies *Courteous*. *Moderate* in Sorrow, in Joy *Moderate*.

Q. What Use is this of?

A. To set forth *grave Things* with *Majesty* and *Queintness*, or plausibly to *inculcate* them.

Q. What is an Epanodos?

A. A *Figure*, whereby we repeat the *like Sounds or Words* in the *Beginning, Middle* and *End* of divers *Sentences*; when the *Words* are turn'd upside down or repeated backwards; From ἐπὶ *post*, *after*; ἄνω, *sursum*, *upwards*, and ὁδὸς, *via*, *a way*; a *Regression* or turning back; As, in This old *Canto*,

Whether the *Worst*, the *Child* *accurst*,
Or else the cruel *Mother*?

The *Mother* *worst*, the *Child* *accurst*,
As bad the *One* as th' *other*.

Q. Cannot you give a more *Familiar Instance* of it?

A. Yes; All *Study* and no *Play* makes *Jack* a *dull Boy*, and all *Play* and no *Study* makes *Jack* a *Dull Boy*: so that *Jack* is made a *dull Boy*, either by all *Play*, or all *Study*.

Q. Of what Use is an Epanodos?

A. To make *Nice Distinctions* and *queint*
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Comparisons by repeating Words handsomly over and over, to convince the Hearer.

Q. What is a Paronomasia?

A. A Figure, when we make use of Words of a like Sound in a Sentence, or when we allude to One Word with Another of a different meaning, which yet Sounds like it: From παρνομαζω, agnomino, to allude to a Name; As, Reason is sometimes call'd Treason. Some People Pray for a Prey. Saying is one Thing, but Seeing is all.

Q. Of what Use is This?

A. To delight the Ear with the Likeness of Sounds or Words. It is an Elegant way of Bantering by changing Names, and carries a Sting along with it.

Q. What is a Polyptoton?

A. It is a Figure, whereby we repeat the Same Noun in several Cases, or the same Verb in several Tenses; or, when Words of the same Original, that differ only in Termination, are made use of in a Sentence: From πολὺς, multus, various, and πῶς, Casus, variously falling out in divers Cases; As, we have a Queen of Queens. Hope is Good, Faith is Better, and Charity is the Best. We hear of Wars, and Rumors of Wars.

Q. Of what Use is this Figure?

A.

A. To aggravate Matters by the highest Comparisons, or to explain any Thing by a handson Repetition of the same Words, to the utmost Importance of them.

Q. Are there no more Figures of a word to adorn our Speech?

A. Yes, several ; as, Climax, Antanacsis, Antithesis, Ploce, Paregmenon, Synceiosis, Oxymoron, Synthesis, Hendiadys, Hypallage, Hyperbaton, Ellipsis, Pleonasmus, Asyndeton, Polysyndeton, Hysterologia, Zeugma, Hellenismus and Antiptosis.

Q. What is a Climax?

A. A Figure, whereby we climb-up by Steps to the Height of an Expression ; or, when a gradual Progress is observ'd in the placing of the same Word, so that the following Clauses of a sentence transcend one another by several Degrees : From κλίνω, *incline*, to *incline to* ; As, Your words are full of Policy ; Your Policy, of Promises ; and your Promises, of Falsehood. Add to your study Diligence ; to your Diligence, Patience ; to your Patience, Knowledge ; to your Knowledge, Good Manners and all kind of Virtues. If you stand, go ; if you go, run ; if you run, Fly.

Q. To what Purpose is This?

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A. To carry an Expression to the utmost *Height of Passion*; by joyning several *Clauses* elegantly together, which depend upon one Another.

Q. What is an Antanaclasis?

A. A *Figure*, when we use the *same Word* in a *different Signification*.

Q. How does it differ then from a Paronomasia?

A. The *Words* are *Different* in *That Figure*; but in *This*, the *Words* are the very *same*, and differ only in *Meaning*: From ἀντανακλάω, *reciproco*, to go back; as it were a *Retreat* to the *Word* that went before; As, *Care* for those *Things* in your *Youth*, That in your *old Age* you may live without *Care*. People should learn some *Craft*, to get their *Living* without *Craft*.

Q. What doth this Serve to?

A. To set-off the *Distinction of Words* handsomly; and it is also a *queint Jest* often upon a *Word*.

Q. What is an Antithesis?

A. A *Figure*, when we place *Contraries* one against another in a *Sentence*, or when *contrary Epithets* are oppos'd to each other: From ἀντιτίθημι, *oppono*, to put against; As, *Flattery* makes *Friends*; *Truth* *Enemies*. If thou art *Rich*, rob not the *Poor*. The
Wise,

Wise ought not to impose upon the *Simple*.

Q. To what End is this?

A. To *Illustrate* Things by their *Opposites*, or to delight the *Hearer* by an *Elegant* Comparison of two *Contraries* in an *Expression*.

Q. What is a Ploce?

A. A *Figure*, when we so repeat a *Word* for *Emphasis*-sake; that it does not only signify the *Thing*, but also the *Quality* of it: From $\pi\lambda\acute{\epsilon}\chi\omega$, *necto*, to knit together; i.e. continuing the same *Word* without *Interruption*; As, *Virtue* is *VIRTUE* now in This Vicious Age; Signifying the *Rarity* of it. *Cesar* was *CÆSAR* indeed in that *Victory*; i. e. *behav'd* himself with that *Bravery* which became his *Character*.

Q. To what Purpose is this us'd?

A. To praise a *Person* or *Thing* *Emphatically*, by repeating the *Name* on't; to shew it's permanent *Goodness* and *Worth*.

Q. What is a Paregmenon?

A. A *Figure*; when *Words*, one of which is *deriv'd* of another, are made use of in a *Sentence*: From $\pi\alpha\rho\acute{\alpha}\gamma\omega$, *deduco*, to *derive*; As, a *diligent* Boy is commended for his *Diligence*. 'Tis a sad Thing to *die* a sudden *Death*.

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Q. *To what End is this?*

A. To enhance the Signification of Words, by varying them elegantly; to explain the meaning of 'em, or to affirm some excellent Quality of a Person:

Q. *What is a Synæceiosis?*

A. A Figure; whereby we attribute Two Contraries to the same Thing, or reconcile different Things in One and the same Person: From *συνοικείω*, *familiarem reddo*, to make familiar or reconcile; As, *Darkness* and *Light* are both alike to the *Blind*. The *Covetous Man* wants as well what he *has*, as what he *has not*. Whether he *conquers* or is *conquer'd*, he's brave still.

Q. *What is the Use of This Figure?*

A. To Assert a Thing strongly, or aggravate the Character of a Person, by shewing him subject to Two contrary Qualities, either to the Praise or Dispraise of the *Man*.

Q. *What is an Oxymoron?*

A. A Figure, whereby we give such an Epithet to a Word, as seems at first to contradict what the Word imports; and yet it contains a Witty Truth under that Contrariety; From *ὀξύς*, *acutus*, sharp, and *μωρός*, *stultus*, a Fool, as it were the sharpness of Folly; As, The Hypocrite is proud of being Humble.

Humble. A bitter Sweetness. An agreeable Discord. He that lives in Drunkenness, is Dead while he Lives.

Q. Of what Use is it?

A. To express a Thing *Acutely*, by a Word that seems *Foolishly* spoken; and yet it carries a notable Sting in it's Tail, either by reflecting wittily or commending quaintly; especially, if the Contradiction can be easily *Reconcil'd* to Truth.

Q. What is a Synthesis?

A. A Figure rather of Grammar than of Rhetorick; when we joyn a Noun collective Singular to a Verb plural; or, whereby Two Words are made One by a Sign of Union: From συνίστημι, *Compono*, to joyn together; As, The Mobb is up, i. e. the People. The Heart-rending-Sorrow. The strong-hearted-Cruelty.

Q. What Use is this of?

A. To express any Thing in *Short*, when we speak proper enough in *Sense*, but not in Words; to shew a Comprehensive *Abruptness*, or to Comprehend a Great deal in a Little.

Q. What is a Hendiadys?

A. A Figure, when we express *One Thing* by more words: From ἐνδιδάδύς, quasi ἐνδιδάδου, *unius in duo solutio*; as it were *Dividing*

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ding One into Two; As, He drinks out of
Cups and Gold, i. e. Golden Cups. They sate
in the Region and Shadow of Death, i. e. in
the shady Region of Death.

Q. Of what Use is this?

A. To set forth One and the same Thing
by many Words; to give it the greater
Illustration and Emphasis.

Q. What is an Hyperbaton?

A. A Figure; whereby we pass by the
right Order of Words; or when Words are
not plac'd according to the true Order of
Construction: From ὑπερβαίνω, transgredior,
to transgress or pass over; As, But Lying,
Swearing, and Uncleanness, let it not be once
practiced among Scholars, as becomes Good
Children: i. e. Let not Lying &c. be once
practic'd &c.

Q. To what Purpose is this?

A. To transpose the Order of Words
only for Variety-sake; or sometimes to
shew the Disorder and Confusion of the
Person that Speaks. N. B. But this is a
Liberty not to be imitated.

Q. What is an Hypallage?

A. A Figure, when we change the Natu-
ral Order of the Words, by transposing their
Cases, or altering the Words among them-
selves: From ὑπαλλάττω, muto, to Change;
As,

As, Give the South-winds to your Ships ; for, your Ships to the South-winds. We have not seen a Sword void of the Scabbard in the City, i. e. The Scabbard void of its Sword, or a Swordout of the Scabbard.

Q. To what End does this serve ?

A. To change Words sometimes from their Natural Order, for Elegancy and Queintness.

Q. What is an Ellipsis ?

A. A Figure, when a Word is wanting in a Sentence to make that, which has been said, Sence : From ἐλλείπω, deficio, to want ; As, To your Books : GO, is understood. What more ? i. e. what shall I say more. N.B. It is a sort of an *Aposiopesis* ; as we shall find by and by.

Q. Of what Use is it ?

A. To express an *Abrupt Passion*, or move the affections of the *Hearer* by the shortness of such a Snatch.

Q. What is a Pleonasmus ?

A. A Figure ; whereby we add some *Superfluous word* in a Sentence for *Emphasis*-sake : From πλεονάζω, redundo, to abound over and above necessity ; As, I heard it with my Own Ears, i. e. I certainly heard it. I saw it with my own Eyes, i. e. I saw it for certain.

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Q. *What Use is This of?*

A. To shew the *Earnestness* of him that speaks, and, the *Certainty* of what is spoken; when a Thing is press'd upon the *Belief* of the Hearer.

Q. *What is an Asyndeton?*

A. A *Figure*, when we use *Many Words* without a *Conjunction* between them; From *and*, *non*, *not*, and *sed*, *ligo*, to *Bind*; when *Words* are not joyn'd together; As, *Beauty* charms the *Eye*; *Voice*, the *Ear*, *Love*, the *Soul*. The *Queen*, the *Bishops*, the *Judges*, the *People* and *All* are for the *Good* of their *Country*.

Q. *What is the Use of this Figure?*

A. To shew the *Quickness*, *Volubility* and *Vehemency* of the *Speech*; which would languish and lose it's *Pathetical Energy* by being coupled and hinder'd with many *Conjunctions*.

Q. *What is a Polisyndeton?*

A. A *Figure*; whereby several *Words* of a *Sentence* are knit together with many *Conjunctions*: from *πολυ*, *multum*, *much*, and *συνδεδωκεν*, *conjunctus*, joyn'd together; As, *Idleness*, and *Wine*, and *Women*, and *Wickedness* destroy both the *Body* and the *Soul*. *John*, and *James*, and *Thomas*, and *William*, and *Peter*, and *George*, and all play'd *Truant*.

D

Q. Of

Q. Of what Use is This?

A. To set-off an Expression with Gravity and weightyness.

Q. What is an Hysterologia?

A. A Figure; when we bring in *That* last in our Discourse, which ought to precede or go before it by the Course of Nature: From ὅσπερ, *postremus*, the Last. and λόγῳ, *verbum*, a Word: A Preposterous Expression, or the Cart before the Horse; As, He was Nurs'd-up and Born at Oxford; for Born and then Nurs'd-up there. He is very well and alive; for, he is alive and well.

Q. To what End is this?

A. To shew a Familiar kind of Simplicity and Plainness in our Speech. It is a careless unstudy'd way of Speaking.

Q. What is a Zeugma?

A. A Figure of Construction, properly speaking, whereby we joyn one Verb or Adjective to several Nominative Cases or Substantives; to one of them expressly, and to the Other by Supplement: From, ζεύγνυμι, *jiungo*, to joyn; As, Strong Lust overcomes shame; Boldness, Fear, and Reason, Madness. where, *overcomes*, is understood in the Two last Clauses. But this more properly belongs to Grammar.

Q. What

Q. *What is the Use on't?*

A. To shorten an Expression elegantly, by Understanding several Words in a Sentence.

Q. *What is an Hellenism?*

A. A Figure of a word; whereby we speak after the manner of the Greeks, or when we use a Greek Phrase in another Language, either English or Latin, &c. From ἐλλαννίζω, *grece loquor*, to speak like the Greeks; As, *desine curarum*, for, *à curis*; Cease your Cares, for, cease from your Cares.

Q. *What Use is This of?*

A. To vary ones Language, or to borrow a quaint and Elegant Expression from the Greek Tongue.

Q. *What is an Antiptosis?*

A. A Figure of Construction, when we put One Case of a Word for another: From ἀντί, *pro*, for, and πῶς, *Casus*, a Case; As, *The City which I Build is yours*; *Urbem quam statuo vestra est*, for *Urbs vestra est, quam urbem statuo*. This Position of one Case for another, may be done sometimes with a good Grace; but does not deserve our Imitation so much as our Observation.

Q. *What Use is this of?*

A. Only to shew the License of Authors,

when they have a Mind to Speak with Variety. N. B. This is the last of the *Figures of a Word*.

Q. What is a Figure of a Sentence?

A. It is the adorning of the *Frame of our Speech* in a Sentence.

Q. How is that to be done?

A. When we *Speak*, or *Write* so Gracefully, that the *Elegancy* appears diffus'd through the whole *Structure of a Sentence*; As, *Hear, O Heavens! Hearken, O Earth! I have nourished and brought up Children, and they have rebelled against Me.*

Q. How many ways may we give Ornament to the whole Sentence?

A. Two Ways; either in *Logismo*, i. e. in Thought and Musing upon a Thing, or in *Dialogismo*, i. e. in Questioning and Answering an Argument.

Q. What is a Logismus?

A. When a Sentence is fram'd without any Conference, which is done by an *Apostrophe*, or a *Prosopopæia*.

Q. What is a Dialogismus?

A. When a Sentence is fram'd by way of Conference in Question and Answer; which is done by an *Aporia*, *Anacænosis*, *Prolepsis*, or an *Epitrope*.

Q. What

Q. *What is an Apostrophe ?*

A. A Figure of a Sentence, whereby we turn our Speech from One Person to Another abruptly ; or when we break-off from what we were saying, and speak to some New Person : From ἀποστρέφω, *averto*, to turn away ; As, It is to You, O mighty Men, I appeal ; who venture your Lives and Fortunes for the service of your Country ! Were the Noble Heroes of Old ever guilty of Avarice ? I call the Walls to witness, which will rise up in Judgment against You.

Q. *What is the Use of this Figure ?*

A. We use this upon *Invocations* ; when we call upon God, Angels or Men : Heaven or Earth, &c. To excite and draw the Attention of the Hearer.

Q. *What is a Prosopopæia ?*

A. A Figure, when we bring in a Person speaking that cannot speak, or ascribe a Person to inanimate Creatures, as if one that is Dead, were yet Speaking. Thus the Earth, or Sea, &c. are sometimes introduc'd as Speaking, Hearing, Complaining or the like : From πρὸς ὥπῳν, *Persona*, a Person, and ποιέω, *fingo*, to Feign ; As, The Earth cries out against our Ingratitude, and the Heavens upbraid us with Unthankfulness. Children, could your Ancestors behold

your Manners now without Indignation; if they were alive, would they not condemn your Vice?

Q. Of what Use is This?

A. To animate our Speech, or to make Dead Men (as it were) Speak, in order to reform or convince the Living by Dint of Argument drawn from Inanimate Creatures, advising or reprimanding them.

Q. What is an Aporia?

A. A Figure; when the Speaker seems to argue the Case with Himself upon difficult or doubtful Matters: From ἀπορέω, animi pendo, to be doubtful of Mind; As, what shall I say? What shall I do? Whither shall I turn myself? Whither shall I fly? I know not what to pretend, or How to behave my self in This Critical affair.

Q. What's the Use on't?

A. To create Attention, and put the Hearer in Expectation of something extraordinary, upon surmounting of Difficulties, and solving of Doubts.

Q. What is an Anacænosis?

A. A Figure, Whereby we seem to consult, Deliberate and argue the Case with Others; the Judge, the Hearers, or the like; upon any Affairs of Moment: From ἀνακαινῶ, communico, to communicate to Another;

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nother; As, If it was your Case now, what would you do; What would you advise? Tell me, What Course would you take? Would you take him for a Friend, that deceiv'd you? If I am a Master, do you think I ought not to govern my Scholars?

Q. What Use is this of?

A. To convince a Man of the Truth of what is said, by his own Confession and Practice.

Q. What is a Prolepsis?

A. A Figure, Whereby we prevent an Objection by making it our selves, and confuting it before the Adversary can have an Opportunity to make it: From $\pi\rho\omicron$, *pra*, before, and $\lambda\acute{\alpha}\mu\beta\alpha\nu\omega$, *cipio*, to take, by way of Anticipation; As, Some perhaps may say, why may I not Jest with my Friend? Why, because Jestings may offend him. The Fool hath said in his Heart, there is no God: and who but a Fool would have said so?

Q. Of what Use is this?

A. To confute an Argument that might be alledg'd against the Speaker, by way of Prevention; and to answer all Objections before they are brought by the Adverse Party, in order to confirm the Truth he at First proposed.

Q. What is an Epitrophe?

A. A Figure, whereby we seem to permit a Thing and yet at the same Time Oppose it, by shewing the Inconveniency of it: From ἐπιτρέπω, *permitto*, to *Permit* or *Suffer*. It is a real Prohibition couch'd under an Ironical Permission; As, *Yes you may go to the Indies, it is nothing to me; but you had better stay at Home. I do not hinder you from Marrying, Young Man; but you had best consider on't: and look before you leap.*

Q. What is the Use of this Figure?

A. To Banter a Person out of his Pretensions, and dissuade him from doing a Thing Rashly, by a seeming Concession of it and making light of the Matter. It shews a Confidence of the Speaker, that he is in the Right on't, let Others do or say what they will to the Contrary.

Q. Are there no more Figures of a Sentence, with regard to the adorning of the whole Frame of our Speech?

A. Yes, several; As, *Ecphonesis*, *Epiphonema*, *Epanorthosis*, *Aposiopesis*, *Periphrasis*, *Paradiastole*, *Erotesis*, *Parenthesis*, *Synonymia*, *Hirmos*, *Hypotyposis*, *Apophasis*, *Paralepsis*, *Incrementum*, *Ætiologia*, *Antimetabole*, *Enantiosis*, *Inversio*.

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Q. *What are these Figures good for ?*

A. They are call'd *Pathetical* ; such as move Affection and Passion.

Q. *What is an Ecphonestis ?*

A. A *Passionate Figure*, whereby the *Ora-
tor* shews the vehement affection of his own Mind by way of *Exclamation*, to raise the like Passion in his *Auditors* ; From *ἐκφώνεω*, *exclamo*, to cry out ; As, *Oh admirable Wisdom ! Atlas ! The Idleness of Boys is the Bane of all Learning and Goodness ! Oh the Baseness of the Times.*

Q. *What's the Use on't ?*

A. To raise the *Passions* upon Great Matters, or to assert *Noble Things* with the Highest *Elevation* of the Voice.

Q. *What is an Epiphonema ;*

A. A *Figure* ; when we either approve or disapprove a Thing done or declar'd, by using some *Emphatical Moral Sentence* in an *Exclamation* upon the whole Matter ; From *ἐπιφωνέω*, *acclamo*, to raise the Voice, or cry aloud : as it were, an *Acclamation* or *Applause* of a Thing approv'd. As, *Boys come to be Famous Men by Industry and Learning : Of so great Moment is it to accustom themselves to Good Education in their Youth ! A Great Man may be soon out of Favour at Court, so inconstant is the Friendship of Princes !*

Q. *Of*

Q. Of what Use is this Figure?

A. To Extol any Thing well done with Approbation and Applause, or to sum-up the whole Matter with a brief Reflection upon what has been said to recollect the Hearer's Attention.

Q. What is an Epanorthosis?

A. A Figure, when in Speaking we call back and Correct some Word or Expression that went before, by supplying Another of more Force, to enhance the Sense of a Sentence From ἐπανορθώω; *corrigo*, to Correct; As, I fell among Thieves: What did I say. Thieves? Nay Monsters and Tygers of Men. I have not only spent my Time in Teaching Boys; but my Spirits, my Vigour and Health.

Q. What is the Use of this Figure?

A. To Reinforce the meaning of a whole Sentence, by revoking a Word of less Importance, and using Another of more strength and Passion instead of it, to express our Minds effectually to the utmost Height of Vehemency, Correction and Improvement.

Q. What is an Aposiopesis?

A. A Figure, whereby we break-off our Speech abruptly, and seem to conceal what we at first intended to say further out of some Passion, or other: From ἀπό,

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post. After, and σιωπο, obticeo, to hold ones Tongue; As, Sirah be quiet, or I'll--But you had best take warning. I might say more, but Wickedness prospers so---we had as good say nothing.

Q. To what Purpose is This?

A. To conceal Things that are Base, Notorious, Sorrowful or Suspected, and to shew the Anger, or Menaces of the Speaker. It prevents the immoderate Excess of Passion, from flying out beyond the Bounds of Approbation, and aggravates the Matter the more by Expressing it only in an abrupt Hint.

Q. What is a Periphrasis?

A. A Figure, whereby we use many words to express one and the same Thing, amplifying upon a Subject; From περιρραζω, circum loquor, to speak about; or use many words (when a Few might serve) for Exornation sake; As, A vehement Heat of the Mind; for Anger. The Art of speaking Finely; for Rhetorick.

Q. What Use is this of?

A. To set-off a Thing Elegantly in many Words, or by a Sententious Expression; which may Illustrate and Adorn it by way of Circumlocution.

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Q. *What is a Paradiaftole?*

A. A Figure, when we Dilate or Distinguish upon a Matter; and grant one Thing, that we may deny Another: From *παρδιασέλλω*, *distinguo*, to Distinguish; i. e. it proves a Thing by way of Interpretation, or shewing the Contrary; As, I grant that a Brave Man may be resolute, but not Foolhardy. Virtue may be Oppressed, but it cannot be Destroy'd.

Q. *Of what Use is this?*

A. To Distinguish Things Finely in a Sentence, disperse Clouds and remove scruples in Speeches, by adding the Contrary to what is spoken for Illustration's sake. All Elegant Distinctions are couch'd under it.

Q. *What is an Antimetabole?*

A. A Figure, when we invert a Sentence by the contrary; which is variously repeated, and as it were turn'd upside down; from *αντι*, *contra*, against, and *μεταλλάω*, *inverto*, to invert or turn upside down; As, a Picture is a dumb Poem: and a Poem, a speaking Picture. He is a Man among Women, and a Woman among Men.

Q. *To what End is This?*

A. To confute Objections by way of Inversion or retorting; and to interchange Words handsomly, to make the whole Expression charmingly Elegant.

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Q. *What is an Enantiosis?*

A. A *Figure*, when we compare *Two Contraries* as it were in the *Ballance*; or when we say *That* by a *Contrary*, which we would have understood as an *Affirmation*; From *ἐναντίον*, *adversus*, *adverse* or *contrary*; when two *Opposites* are us'd in a *Sentence* to evince the *Truth* of an *Assertion*; As, *Flattery* procures *Friendship*; but *Truth* *Hatred*. Where *Dead Oxen* run over *living Men*, i. e. when *Men* with their *Leathern Shoes* on trample upon the *Dead*. He hates *private Luxury*, but loves *publick Magnificence*.

Q. *Of What Use is This?*

A. To *Illustrate* a *Thing* by *comparing* it with it's *Contrary*. 'Tis a *Contention* to set a *Matter* off in a *clear light*, or to make a *Truth* appear *brighter* upon the *Foyle* of an *opposite Falshood*.

Q. *What is an Inversion?*

A. A *Figure of a Sentence*: whereby the *Orator* brings in *That* as an *Argument* for *Himself*, which was alledg'd against him; by *Inverting* it upon *his Adversary*: and *Shewing*; that if what is *charg'd* or *objected*, was *true*, it would make for the *Defendant*; From *verto*, to *turn*, and *in*, against: as it were, *returning* an *Argument* back

back upon the *Accuser*; As, *If I had done the Thing that is charg'd upon me, I would not have discover'd it. If I do stickle for the Church, as by Law Establish'd, the Higher Powers first advis'd it.*

Q. *What Use is This of?*

A. To *Confute an Adversary* by his own Argument; and granting what he says to be true, the *Speaker* acquits Himself of the Charge, and proves the Truth of what he asserts by the Others *Allegations*.

Q. *What is an Erotelis?*

A. A *Figure*, whereby we earnestly ask a *Question*, by way of affirming or denying somewhat; where there is no Necessity to put that in any *Doubt*, which is plain and evident as the Sun: From *ερωτάω*, *interrogo*, to *Question*; As, *are you blind, to deny a God? Don't you see the Sun? Are not some Children of a Forward Temper? And, must we therefore spare the Rod, and Spoil the Child?*

Q. *What does This serve to?*

A. To give *Force and Life* to our Speech, and to press our *Adversary* to a downright *Confession and Belief* of what is as clear as the Day.

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A. A Form of Speech, whereby the Speaker shews a Reason for what he says, and as it were Seals a Proposition with an Undeniable Truth; From ἀπολογία, rationem reddo, to give a Reason, for what is Propounded; As, despise sensual Pleasures, for they always leave a sting behind 'em. He studys Eloquence, because it is taking with all Mankind. He's a happy Man in his Necessity, for he is contented.

Q. Of what Use is this?

A. To convince the Hearer by downright Reason, and to Seal a Sentence up with Authority. All irrefragable Arguments and undeniable Reasons are concluded under this Figure.

Q. What is a Parenthesis?

A. A Figure, or Form of Speech (contain'd within Two half Moons) which may be omitted; and yet the Sentence, Full; and the Sence Perfect: From παρεμβολή, infero, to Insert or put between; As, Tel me realy (if you are real) whether you are diligent and Syncere. If Wit can make a Boy a Scholar (and wit will go a great way) he'll be shortly fit for the University.

Q. What Use is This of?

A. It serves to confirm what is said by interposing a Reason for't, in Case the Hearer

Hearer should not be satisfi'd, or to explain a *Sentence* where there's any *Ambiguity* or *Obscurity* in the expression, for fear of some after Objection or Misunderstanding. N.B. *Parentheses* must not be long, frequent, or One within another.

Q. What is a *Synonymia*?

A. A *Figure*, whereby we express one and the same Thing by different Words of the same Signification and Importance: From *σύν*, *Simul*, together, and *ὄνομα*, *Nomen*, a Name or Word; As, *Virtue* in a Poor Man is *Scorn'd*, *Rejected*, *Oppressed*, *Bury'd*, *Extinct*, and *forgotten*. The *Backbiter* is still *Depreciating*, *Slandering*, *Defaming*, *Deriding*, *Reproaching* and *Condemning* other Men's Words and Actions,

Q. To What End is This?

A. It serves to express the *Dignity* or the *Dishonour* of the Thing mention'd in a Sentence; which can't be done Elegantly enough in One Word. This is a fruitful *Figure* that adorns our speech, like a rich Wardrobe full of fine Cloaths and changes of Garments, to set-off the same Person.

Q. What is a *Hirmos*?

A. A *Figure*, whereby we muster-up several Words together of different Signi-
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fication, to express the *same Thing*, which might have been spoken in *one general Word*; From *ἑνὸς*, *necto*, to joyn or couple together; As, *Ignorance, Vexation, Want, Disgrace, and Diseases* attend upon *Idleness*; He's a *Grammarian, a Rhetorician, a Geometrician, a Musician, an Arithmetician, a Physician, a Philosopher, a Jack of all Trades.*

Q. *What's the Use of This Figure?*

A. To make a Thing *Plain and Evident*, that it may carry the Force of an *Universal Truth* along with it; or to set forth the Character of an *Accomplish'd Person* in all it's Particulars.

Q. *What is an Apophasis?*

A. An *Ironical Form of Speech*; when we seem to deny that we say what we do really say; from *ἀποφασίς*, *nego*, to deny; As, *I say nothing of your Roguery, your Vices and your Ill Manners*; but if I should, they are known to the whole World.

Q. *What is the Use on't?*

A. To affirm a Thing by a *seeming Denial*, by way of an *Ironical Reflection*.

Q. *What is a Paralepsis?*

A. A *Form of Speaking*, when we say we pass a Thing over, which yet we take Notice of with *Elegancy and Quein-*

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ness; from *παρελείπω*, *pratermitto*, to pass by; As, *But to let That pass. I do not say that you have taken Bribes*, but 'tis True enough. I am silent as to what I just now mention'd.

Q. *What's the End of This?*

A. It is a sly way of speaking or making a *Reflection* upon a Person, when we say we pass a Thing by, and yet quaintly hint at it. *N.B.* It differs only from the last *Figure* in the manner of speaking.

Q. *What is an Incrementum?*

A. A Noble *Figure*, when in speaking we ascend by degrees from the *Lowest* to the *Highest* Pitch of Reason and Argument; from *increasco*, to *increase*; where the *Latter Word* still exceeds the *Former* in Force and Signification. It is a kind of *Climax*; As, *You are the Beginner, the Promoter, and the Accomplisher* if all my Satisfaction and Delight. The *Lawlessness* of the *Mob* cannot disturb a just Man; the *Cruelty* of a *Tyrant* cannot move him, the *Terror* of a *Storm* cannot shake him, the *Thunder* of *Heaven* cannot terrify him; No, if the *World should fall*, he cannot be diverted from his solid Resolution and Purpose.

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Q. What Use is This of?

A. To raise an Expression (like Fire) to the loftiest *Height* of Eloquence, and the *utmost* extent of Thought; to aggrandize the Character of a *Person* or the Praise of a *Thing*.

Q. What is an Hypotyposis?

A. The *Last Figure of a Sentence*; whereby we express a matter so particularly, that it seems to be represented to the very Eye. It is the most lively Representation of *Idea's*, and the *Images* of Things that *Words* can bear in Proportion to ocular Inspection; From *ὑποτύπωσις*, *represento*, to represent or draw to the Life; As, *The Hills garnish their proud Heights with Trees; The humble valleys are nourished with refreshing Streams of silver-Rivers; the Meadows are enamell'd with beautiful Flowers, the Thickets are lin'd with pleasant Shades and tun'd with charming Birds; The Pasture is stor'd with sheep, and the pretty Lambs with bleating Oratory crave the Dams Comfort.* This is a lively Representation of a Solitary and Pleasant Retirement.

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Q. Of what Use is This Figure?

A. To Describe a Thing in it's full Perfection to the Eye; where the whole Image and Proportion of it is as it were Painted out in Words, and the Discourse adorn'd throughout with different Beauty. N. B. All manner of Descriptions are comprehended under it; and it is the very Consummation of all Rhetorick.

Q. Are there no more Figures of a Sentence, with regard to Elocution?

A. None, so Material as I have already mentioned.

Q. Which is the Second Part of Rhetorick then, as you hinted above?

A. Pronunciation; which I hope to give a Good Account of in a little Time.

The END.

